

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



***University of Alberta
Symphony Orchestra***
"Elgar & Tanya"

Director : Petar Dundjerski

Featuring: Tanya Prochazka, cello and Joshua Iverson, clarinet

Saturday December 1, 2012 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

University of Alberta Symphony Orchestra

"Elgar & Tanya"

PROGRAMME

Prelude to Hansel and Gretel

Engelbert Humperdinck
(1854-1921)

Cello Concerto

Sir Edward William Elgar
(1857-1934)

Tanya Prochazka, Cello

~ INTERMISSION ~

Clarinet Concerto

Aaron Copland
(1900-1990)

Joshua Iverson, Clarinet

Prelude to the Afternoon of a Faun

Claude Debussy
(1862-1918)

L'Arlesienne Suites

George Bizet
(1838-1875)

1. Minuetto
2. Adagietto
3. Carillon
4. Intermezzo
5. Farandole



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

These were the circumstances when Edward Elgar checked into a London nursing home in March of 1918 to have his tonsils removed. "He was in a great deal of pain for several days," the composer's daughter Carice wrote later. "... (Elgar) woke up one morning and asked for pencil and paper and wrote down the opening theme of the Cello Concerto." In the weeks to come, however, Elgar made no attempt to put this new melody in 9/8 time to use. Appalled and disillusioned by the war, he had done little sustained composition since 1914, except for *The Spirit of England*, a setting of three wartime poems by Laurence Binyon. "I cannot do any real work with the awful shadow over us," Elgar wrote to his friend.

The concerto had its première on 27 October with the London Symphony Orchestra at Queen's Hall. Rehearsal time had been inadequate, and the review by Ernest Newman, a leading critic, began by complaining about the ragged performance. He went on to praise: "... a profound wisdom and beauty underlying (the work's) simplicity ... a fine spirit's lifelong wistful brooding upon the loveliness of earth." During his final illness in 1933, Elgar hummed the concerto's first theme to a friend and said, "If ever after I'm dead you hear someone whistling this tune on the Malvern Hills, don't be alarmed. It's only me." From Elgar.org

Aaron COPLAND (1900-1990)

Copland's work from this period (1950's) has been described as "...a remarkable body of work, in a style which came as close as any to blending popular and serious in a productively intimate synthesis." The Clarinet Concerto, with its jazz influence, is such a blend. Copland wrote the piece on commission from Benny Goodman.

The piece's structure and instrumentation are unconventional; Copland explained his instrumentation this way: *The instrumentation being clarinet with strings, harp, and piano, I did not have a large battery of percussion to achieve jazzy effects, so I used slapping basses and whacking harp sounds to simulate them. The Clarinet Concerto ends with a fairly elaborate coda in C major that finishes off with a clarinet glissando – or "smear" in jazz lingo.* Written in two movements, rather than the traditional three-movement concerto form, the first movement, marked "Slowly and expressively", showcases the clarinet's ability to blend with strings and play lyrically. The virtuosity that audiences expect from a piece called "concerto" doesn't appear until the cadenza that links the two movements. The soloist leaves the wistfulness of the first movement behind and transitions to Latin-jazz influenced second (marked "Rather fast").

Claude DEBUSSY (1862-1918)

Stéphane Mallarmé (1842-1898) was one of the greatest innovators in the history of French poetry. His works, which abound in complex symbols and images, seek to represent states of mind rather than ideas, express moods rather than tell stories. In his music, Debussy admirably captured the delicious vagueness of contours which is so important in Mallarmé's poem. The themes do not follow any stable metric patterns, and instead of progressing in a certain direction, they remain entirely unpredictable, reflecting the unconstrained nature of the faun's meditations.

The faun plays a flute, which evokes the *syrinx* (the Greek panpipe); Debussy's chose the modern flute as a syrxn-like vessel. It is given a solo part throughout the piece. The languid opening melody descends, mostly in half-steps, from C-sharp to G natural and rises back to C-sharp again, thus outlining the exotic interval of the tritone. After a short resting point (lazy faun- we just only started), a new section starts in which the first clarinet and the first oboe temporarily take over the lead from the flute; the tempo becomes more and more animated and finally a new melody is introduced, in sharp contrast with the chromatic flute theme that opened the piece. The new melody moves in wide intervals, and is played by all the woodwinds, plus the first horn, in unison. Finally, the first theme returns in its original tempo; following a passage that briefly brings back some of the agitation of the middle section, the music settles into a serene and peaceful idyll which prevails to the end.

There have been attempts at showing more concrete correspondences between poetic and musical themes, but perhaps the essential link is in the general mood, which, in any case, *is* the real theme of the poem.

From Kennedy-Center.org

The Afternoon of a Faun (excerpt)
by Stephane Mallarme

These nymphs I would perpetuate.
So clear
Their light carnation, that it floats in the air
Heavy with tufted slumbers.
Was it a dream I loved?

George BIZET (1838-1875)

"Bizet wrote other stuff than that famous opera, apparently..." (a not quite direct quote from Grove Music Dictionary)

The incidental music to Alphonse Daudet's play *L'Arlésienne* ('The Girl from Arles') was composed by Georges Bizet for the first performance of the play on 1 October 1872 at the Vaudeville Theatre (now known as the Paramount Theatre). It consists of 27 numbers (some only a few bars long) for voice, chorus, and small orchestra. Bizet himself played the harmonium backstage at the premiere performance. Bizet wrote several folk-like themes for the music but also incorporated three existing tunes from a folk-music collection published by Vidal of Aix in 1864: the *Marcho dei Rei*, the *Danse dei Chivau-Frus*, and *Er dou Guet*. The score received poor reviews in the wake of the premiere and is not much performed nowadays in its original form. The play itself was not successful, closing after only 21 performances. It had been staged as a last-minute replacement for another play, which had been banned by the censors. The incidental music has survived and flourished, however, in the form of two suites for orchestra.

Bizet himself arranged four movements from the incidental play into what is nowadays referred to as *L'Arlesienne Suite No. 1*. *L'Arlesienne Suite No. 2*, was arranged and published four years after Bizet's death, by Ernest Guiraud, using Bizet's original themes (although not all of them were from the *L'Arlesienne* incidental music). The finale, brilliant *Farandole*, is a dance from act 3 of *L'arlésienne*, here magnificently expanded and embellished with the addition of "The March of the Three Kings," a traditional French carol. Former Albanian dictator Enver Hoxha adopted the First Suite's Prelude as a military march during his reign. For this evening's performance, the USO is performing a potpourri selection of movements from both suites.

University of Alberta Symphony Orchestra

Violin

Misun Choi
Erin Dockery
Virginie Gagné
Khloe Heard
Ken Heisekk
Cynthia Johnston
Cathy Kucey
Charles Nokes
Kathleen Pickford
Vladmir Rufino
Joni Soans
Guillame Tardif
Kerry Waller
Lulu Wang

Viola

Connie Dykstra
Michele Moroz
Rita Reichbart
Fabiola Rufino
Darrell Soetaert
Robert Stewart

Cello

Christina Engels
Amy Nicholson
Julian Savaryn
Isis Tse
Remko van den Hurk
Nicholas Yee

Bass

Wesley Brenneis
Kris Chlebek

Harp

Morgan McKinney
Samantha Spurrier

Percussion

Conrad Auch
Raimundo Gonzalez
Hyejin Diana Lee

Conducted by: Petar Dundjerski

Piano

Matthew Walton

Flute

Lara Hyde
Javielle Perkins
Jessica Rogers

Oboe

Nöelle Byer
Brenna Hardy

Clarinet

Joshua Iverson
Andrea Tarnawsky

Alto Saxophone

Eric Toombs

Bassoon

Douglas Ridgway
Emily Tam

French Horn

Peter Clark
Miranda Marks
Cole Vandervelden
Zachary Vogel
Joanna Wreakes

Trumpet

Dylan Reap
Glenn Skelton
Sarah Straight
Christopher Young

Trombone

Lynn Atkin
Jack Erdmann
Timothy Lenk

Tuba

Michael Gust

Biographies:

Tanya Prochazka, cellist

Born in Melbourne Australia, Tanya Prochazka studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986. She became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998 and since 2009 is Professor Emerita. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include a Carnegie Hall recital, world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon, leading a tour of Cuba with the Academy Strings Orchestra and performing all the works of Brahms for cello and piano (including transcriptions of his clarinet sonatas). Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin, Milton Schlosser, Sylvia Shadick Taylor and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works. She is Artistic Director of the Edmonton Recital Society.

Joshua Iverson is in the second year of his Bachelor of Music Degree at the University of Alberta, studying with Julianne Scott. He performs with the University of Alberta Symphonic Wind Ensemble and Symphony Orchestra as well as being a member of Avenue Wind Quintet. He has attended masterclasses with clarinetists James Campbell, Wesley Ferreira, Jana Starling and has also performed with the Alberta Senior Honour Band, Canadian Wind Orchestra and National Youth Band of Canada.

Humperdinck (1854-1921)

It took Humperdinck over a century to develop into a full-fledged crooner.

Prelude to Humperdinck's famous opera 'Hans and Gretel' begins with a serene sound of a horn choir playing Hansel and Gretel's Evening Prayer, evoking the hushed magic of a woodland evening. The Prayer builds to a broad climax, dies away again, and is followed by a playful trumpet fanfare- the motif, in the opera, with which the witch's spell is broken. The various themes of the opera are then worked together into an awesome climax. The Prelude fades to a gentle close with a radiant sunset-coda – a passage of the highest poetry. It is as if Humperdinck thought that operatic redemption did not need gods or tragic lovers; he found it in the peaceful sleep of two children in a woodland evening.

Sir Edward William ELGAR (1857-1934)

"(The Cello Concerto is a work) haunted by an autumnal sadness, but the sadness of compassion, not pessimism." Diana McVeagh The scale of the World War I was apocalyptic, and, before it happened, few people had thought such destruction was even possible. In Britain, for example, the public's notion of modern warfare had been formed by the Boer War, in which 22,000 British troops had died over a period of two-and-a-half years. In this new conflict, nearly that many British soldiers were killed on a single day: July 1, 1916, the first day of the Battle of the Somme. Over the course of four years, more than 900,000 people from Britain and the Empire countries lost their lives - not only men, but women, too, serving as nurses. Submarines and long-range artillery made no exceptions on grounds of gender. Even as the conflict raged, many people recognized that they were now living in a changed society. Writing in 1916, D.H. Lawrence felt that two thousand years of civilization were collapsing before his eyes: "so much beauty and pathos of old things passing away and no new things coming: my God, it breaks my soul."

**DEPARTMENT OF MUSIC
UPCOMING PERFORMANCES:**

University of Alberta Concert Band

Sunday, December 2, 2012 3:00PM

Convocation Hall

Admission by donation

Big Band Concert

University of Alberta and MacEwan University Jazz Bands

Monday, December 3, 2012 7:30PM

John L. Haar Theatre, 10045 - 155 Street

Centre for the Arts & Communications

Ticket Information available at www.tixonthesquare.ca

XiME Experimental Improv Music Ensemble

Wednesday, December 5, 2012 8:00PM

Convocation Hall

Admission by donation

Undergraduate and Graduate Composers Concert

Monday, December 10, 2012 7:00PM

Convocation Hall

Admission by donation

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